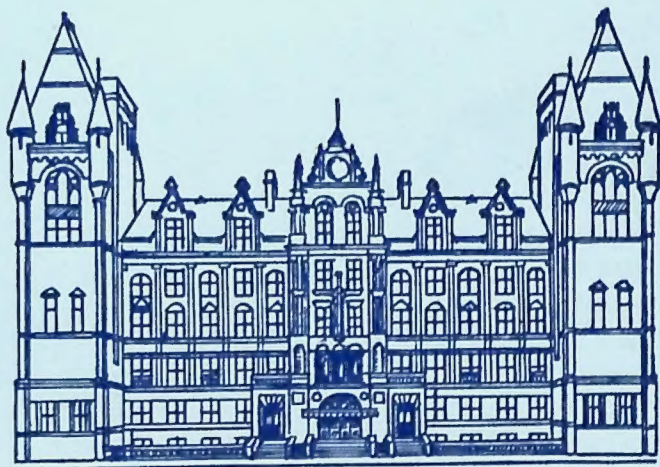


# ROYAL COLLEGE OF MUSIC MAGAZINE

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THE R C M MAGAZINE

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THE  
R C M MAGAZINE



*'The Letter killeth, but the Spirit giveth Life'*

A JOURNAL FOR PAST AND PRESENT STUDENTS AND FRIENDS OF THE  
ROYAL COLLEGE OF MUSIC, AND OFFICIAL JOURNAL OF THE RCM UNION

VOLUME LXXIII No. 1

1977

## Director's Address

4th January, 1977

First, I want to wish you all a very happy New Year. I hope that you have returned refreshed after a Christmas holiday that has been longer than in previous years.

Many people have written to the newspapers during the last week saying that in the present economic state of the country the Government ought not to have decreed an extra day's holiday, and that everybody should have been back at work yesterday, if not last week. That may well be sound comment, but the wisdom or folly of the Government's decision cannot be gauged immediately, for it depends upon the use to which that extra day was put and the energy with which we pursue our daily work, now that we have returned to our normal routine.

In our College, as in many other educational establishments, the Easter Term (or middle term of the academic year) is generally a term when sustained study and practice is possible with a minimum of interruption. At the beginning of the Christmas term there is always the settling-in period, often with a new Professor, and sometimes in new lodgings. In the Summer term there is the inevitable concentration upon examinations, grading and prize competitions. The most likely cause of interruption of studies in the Easter Term is illness.

It would be foolish to pretend that any of us can be sure of avoiding illness, because we are all in constant contact with infection—and if we sing in a choir, play in an orchestra, take part in a class or travel in the tube we are at risk. It is possible however to lessen the risk of infection by building up resistance and maintaining physical fitness. This is best achieved by regularity in our habits—regular meals, regular sleep and plenty of fresh air and exercise. It's all too easy in London to rely on public transport for short journeys, when walking is often as quick, and has the advantage that the time taken is entirely predictable. If any of you are still looking round for a suitable New Year resolution, I commend to you the pursuit of physical fitness, as it undoubtedly contributes to greater efficiency and mental alertness.

During the last year I have had the honour of serving on a Committee of Enquiry sponsored by the Gulbenkian Foundation into the training of musicians. The Enquiry is in essence a sequel to a similar Enquiry carried out in 1965, the conclusions of which were embodied in a report called *Making Musicians*. I expect that some of you may have read that report. Every aspect of the training of musicians is again under scrutiny—from the Primary Schools, through the Secondary Schools, to the Colleges of Music and the Universities, and on to Post-Graduate training and entry to the Profession. It is not for me to anticipate the final report nor to guess at the recommendations which the Committee may make, but I should like you



to know that there will be an Open Meeting at the Wigmore Hall on the afternoon of Saturday, 29th January at which many subjects of the Enquiry will be debated. I hope that some of you will be free to attend the meeting and to express your views. I hope too that a number of the Gulbenkian Committee members will find time to visit the College during the next weeks to see the day-to-day work of the College, to talk with Professors, Administrative Staff and Students. Such an examination of our aims, of our curriculum, of our teaching methods and the deployment of our resources is to be welcomed, and we may learn something of value from comparison with other Music Colleges in this country and Conservatories abroad.

The key to any improvement in the musical training that the College can offer lies in finance, and it would be unrealistic to expect during the next two or three years any significant increase in the grant approved by the Department of Education and Science to any educational establishment. On the contrary we can expect a reduction in real terms of the finance available, owing to the Government's expenditure cuts already announced. These cuts will force us to examine carefully every area of College expenditure, and any new project will only be possible if comparable saving can be effected elsewhere. The Executive Committee of the Council, the Board of Professors, and all those engaged in the administration of the College will strive during the next year or so to effect all possible economies without reducing the quality of the musical training provided, and the opportunities for musical development.

Looking at the term ahead of us, I want to comment upon a number of things in the Fixture List.

First, the time of the evening concerts. This has been changed from 7.30 p.m. to 7 p.m. as an experiment during the coming term. The reason for the experiment is the discomfort and unreliability of transport in the London area late at night. A decision about the time of evening concerts during the Summer Term can be taken towards the end of this Term, by which time the advantages and disadvantages of the earlier starting time of concerts can have been assessed.

A criticism of the curriculum, not only of this College, but of other Music Colleges, is that insufficient time is devoted to the study of the arts allied to music. Lectures on literature and the visual arts have been rare events, because it has been felt that there just isn't the time in a three-year course to study anything other than music. But there is a real danger that the education of musicians may be too narrow and that they will not view music in the context of the other arts. How for example can a study of the music of Debussy be undertaken without an investigation of the paintings of Monet and his school, or the poetry of Baudelaire, Verlaine and Mallarmé? As a first step we shall be having two lectures on 10th and 17th January on the general subject of Music and Painting by Mr. Eric Shanes, who is a Lecturer at the Chelsea College of Art.

An event of importance during this term will be the visit to the College of Sir Michael Tippett on 24th February to attend the rehearsal and performance of his 2nd Symphony by the First Orchestra under Norman Del Mar. Sir Michael is too self-effacing to lecture about the 2nd Symphony, but he has kindly agreed to be present at, and contribute to, a discussion, between the rehearsal and the



concert. I hope that many members of the College, including all composition students, will take the opportunity of meeting one of the great composers of our day—a man who, like Benjamin Britten, whose death we mourn, has thought deeply about the rôle of the musician in society.

Some of you may be wondering what the College plans to do to commemorate the life and work of Benjamin Britten, one of its most illustrious former students. I am informed that arrangements are being discussed for a National Memorial Service later this year, and there will be discussions within the College about a Memorial Concert, possibly in the Christmas Term near the anniversary of his death.

Reverting to the Fixture List, the Composers' Group will be continuing with their regular workshops and there will be a concert in this hall on Monday, 28th February, which I hope will be well attended, for all members of the College ought to be aware of the creative work being done in their midst. At the end of this term the Conductors of the College Orchestras will be examining any scores submitted by students through their Professors with a view to possible performance in the Christmas Term by one of the College Orchestras.

The planning of the work of the orchestras is a complex operation, for there has to be a careful balance between conflicting interests. On the one hand the orchestral players need to be gaining a wide knowledge of the standard classical repertoire; on the other hand the College ought to be playing its part in promoting and making known a wide range of 20th Century music; in another direction the orchestras should be devoting a little time to the rehearsal and performance of student works and to providing opportunities for student conductors to gain experience. In yet another direction the orchestras should be giving to as many students as are qualified the valuable experience of concerto work. To help the Registrar, Assistant Registrar, the President of the Students' Association and myself in the difficult but important task of co-ordinating the work of the orchestras and attempting to achieve within the College and within each orchestra a reasonable balance over the year, an Orchestral Board has been formed on which Mr. Jack Steadman and Mr. Douglas Moore have agreed to serve. Their great experience of orchestral repertoire and of concert and rehearsal planning has already been of inestimable value.

On Tuesday, 1st February there will be a concert to commemorate the birth of Thomas Dunhill. Thomas Dunhill entered the College as a student in 1893, studying piano with Franklin Taylor and composition with Stanford. In 1897 he was awarded a scholarship for composition, and several of his works were performed at College concerts. He became a Professor of the College in 1905, and taught until 1946. In 1907 he instituted a series of concerts, of which the special function was to revive works by young British composers, which had already been played for the first time and then laid aside. His chamber concerts were continued in London for several years, and he was the author of a fine book on Chamber Music. He himself wrote orchestral and piano music, a large number of songs and a considerable amount of chamber music. It is fitting that on the exact 100th Anniversary of his birth we should commemorate Thomas Dunhill by promoting a concert of his chamber music.



After a year of outstanding large-scale activity, which included memorable performances of *Gruppen* and *Pli selon pli*, the 20th Century Ensemble will this term be concentrating upon important works of a smaller scale. Their concert in the eleventh week will consist of works by Stockhausen, Varèse and Berio.

The valuable work of the Early Music Group will continue under the direction of Nicholas McGegan and there will be an opportunity for those who have not hitherto heard the Group to attend a concert on 15th February. The increasing interest of the musical public in Early Music as reflected in attendances at South Bank concerts, in the sale of records and in the many BBC programmes suggests that there is a bright future for those well trained in the performance of Medieval, Renaissance and Baroque Music.

Side by side with this historical study of old instruments and the style of playing associated with them, there must be research and experiment in new directions. This will in fact be going on within the College during the next three years, thanks to a generous grant from the Leverhulme Trust. A new family of eight instruments each of a different physical size and musical pitch range, but all scaled directly from the traditional violin, has been designed and built by an American Society called the Catgut Acoustical Society. These instruments will be on loan to the College and will normally be housed in the Donaldson Room. A Research Fellow has been appointed (Mr. Roderick Skeaping) who will be responsible for planning and co-ordinating a programme of musical and scientific research in which it is hoped that string players in the College will participate. There is no suggestion that these instruments are going to oust the violin, viola, cello and bass that we know, but it is felt that there are many potentially interesting lines of development in the construction of stringed instruments.

Lastly I should like to draw your attention to a piano recital to be given in this hall at 7 p.m. this evening by Janusz Stechley, Scholar of this College. As most of you will know, Janusz Stechley won the Nagrocki Prize in the 1975 Warsaw Chopin Competition, and since then has undertaken a number of important concerts and recordings both in this country and abroad.

### David Willcocks, C.B.E., Hon. D. Mus. (Exeter)

Last year the Director received the honorary degree of Doctor of Music from the University of Exeter, a tribute to his standing in the world of music from the West Country to which he belongs. In this way he joins the ranks of all his predecessors as Director, each of whom received one or more honorary doctorates of various kinds. As a mark of its pleasure, the Board of Professors presented Mr. Willcocks with the gorgeous robe of his honorary degree at its meeting in January, 1977.



## Editorial

□ Looking through back numbers of the magazine, one of the most remarkable things to emerge is the affection and loyalty that Collegians feel for the College. This is all the more remarkable when it is coupled with an ever-recurring theme on the subject of the difficulty of achieving a real corporate life in an institution such as ours.

What is this loyalty then? Is it a sort of abstract romantic longing for the past of one's student days, which in retrospect seem more romantic than they did at the time? Or does it—more likely—come about because the whole pursuit of music is an enrichment of the soul, and any institution that lives solely by that pursuit must itself be enriched and ennobled? It is surely also not quite so abstract, because we all owe each other something, students, professors and administrators. None of us can exist without the others.

One can try to be, but no man can be, an island. The ideals we pursue as a college are ultimately human, and rely on humanity in all the senses of that word. Loyalty is the strangest phenomenon. It can exist where there seems no cause for it, and it can survive reverses of fate—it can even continue in the face of active discouragement, and it expects no return. It has its priorities right, it is outgoing and positive and is ironically more likely to earn affection. After all, if you want people to like you, the best way is to like them and care for them in a sincere way rather than just trying to be likeable—a distinction which the loyal person understands. In the unavoidably difficult days ahead loyalty can supply a reservoir of power and the possibility of continuity, if it is encouraged and nurtured.

□ The two articles on Dr. Burney which have appeared in our last two issues have been a labour of love by Daphne Slater. Dr. Burney's 250th anniversary was in 1976 and he has been more thoroughly celebrated in that year than usual. But he has never been lost sight of, though his two books on his great journeys through Europe in 1770 and 1772 (the most fascinating reading for both the musical and general pictures they give of the times) are out of print. But readers will now know more of Burney through Daphne Slater's articles, extracted as they were from the writings of the Burney family.

□ Benjamin Britten, who died in the retrospective period covered by this issue, had become a world famous figure, and although his connection with the College was tenuous, it was not finally severed until his death. But he seems not to have forgiven what he saw as unfair treatment of him at the end of his student days. It is certainly hard for any authority always to do what is wise, but it usually tries to follow what it believes to be right rather than actually behaving malevolently. Britten would have been hard to stop in his career as a composer, and although one might speculate about the music he would have written if he had studied with Alban Berg as he wanted, it seems unlikely that he could have reached a larger number of listeners than he did or have been more successful than he was.



□ We are also saddened to report the death of Muriel Maconochie. She helped very many College students through her teaching of the Alexander Technique. Those who learnt from her have cause always to be grateful for her instruction. To the musician who needs control, but a balanced control, of his muscles in order to survive the hard labour of his life, the Alexander Technique can mean the difference between happiness and misery, between success and failure, even. The lessons which the College makes available to students are, and have been, enthusiastically taken up. Mrs. Maconochie, in her all too short time with us, has given so much and so generously, to a degree which can never adequately be expressed.

□ Last year the Editor began a policy of publishing the Crees lectures, the lectures given annually by a member of the staff on a subject in which he or she specialises, because it seemed a pity that they should pass into oblivion, with no permanent record. This year he finds himself in the position of having been the Crees lecturer himself and publishing his own lecture. Modesty (or otherwise) has been set aside in the interests of policy and it appears on page 7. As with most talks on musical subjects, there were recorded musical examples which inevitably must be left out. We hope that the explanation in the text may be sufficient without them, though reference to a score or a record will make points clearer.

□ Readers may like to know that back numbers of this magazine, mentioned as they have been in this Editorial, are available for consultation in the Parry Room Library at College. Over the years a large number of articles of more than passing interest have been published, as well as ephemera which are of enhanced interest in this age of nostalgia.

### **New Year Honours**

**C.B.E.**

Elizabeth Maconchy

**O.B.E.**

Anthony Pini

### **The Crees Lecture**

**French vocal style—the Songs of Gabriel Fauré**

by GORDON STEWART

Most of us have at school, if not later, learnt French as a second language and we may even have passed an examination or two in the subject. Yet it is surprising how little we know about the French and French art. We usually pronounce French rather badly, with one or two extremely well-known personalities to show us how badly to do it. Why is it, then, that with such a good start at school we come to know the French and their way of life so little?

I think that the most important reason is that French thought is very different from our own—and in a lot of ways different from that of other Europeans. As musicians we know musical facts about the special musical tastes of the Paris public. We know that they liked ballet in the seventeenth century, largely because Louis XIV



liked dancing and took part himself. We know that they created—and stuck to—their own form of opera, and that in fact Lully and Rameau wrote operas that went on dominating the French stage for years after their deaths—an unusual thing in those days where only the new was admired. When Mozart was in Paris in 1773 he had a few harsh words to say about French taste. 'I am at last in a place where it is certainly possible to make money, though that requires a frightful amount of effort and work. What annoys me most of all in this business is that our French gentlemen have only improved their taste to the extent that they can now listen to good stuff as well. But to expect them to realise that their own music is bad or at least not to notice the difference—Heaven preserve us! And their singing! Good Lord! Let me never hear a French woman singing Italian arias.'

But one must remember that Mozart had come on from Mannheim, at his father's insistence, and had had to leave behind Aloysia Weber with whom he was very much in love. Nowhere could have seemed very attractive to him in those circumstances. But, whatever he thought of French taste, he bowed to it—in his Paris Symphony, for instance. Later on, we remember that Wagner's *Tannhäuser* had been a fiasco in Paris, because, according to him, the ballet was in the wrong place for the young bloods of the Jockey Club to arrive just in time for it and so see their girl-friends dancing. (Against Wagner's complaint it is possible to instance a successful opera like Auber's *La Muette de Portici*, which also had its ballet early on in the evening.) Perhaps it was just that Paris was not then ready for *Tannhäuser*. Verdi acknowledged prevailing Parisian taste by casting *The Sicilian Vespers* and *Don Carlos* in five acts and by adding a ballet to *Otello* for its Paris première. We also remember that it was in Paris that the riot at the first night of Stravinsky's *Rite of Spring* took place.

In the world of literature few of the plays by the greatest of the French dramatists have crossed the channel into theatrical productions. The world of Racine's *Phèdre*, of passionate, ill-chosen love controlled by the logic of an ordered system of thinking, the idea of a valid struggle between the twin but opposing Gods of Love and Reason such as one finds in Corneille, and even the sharp, humanity-observing, all but unfunny comedies of Molière have aroused only muted chords in the breast of the British public. Only more recently, with the farces of Feydeau and some of the plays of Giraudoux and Anouilh, has the London theatre been able to accept some of the French way of thought, though even here the mere translation and the playing of British actors has anglicised it shrewdly. In return Shakespeare has had a comparatively poor showing in Paris, with some notable exceptions, when for example the Romantic dramatists in the first part of the nineteenth century found him, though as everyone else has done, they did find that part of him which best suited their own ideas. Perhaps he is too sprawling an author for the French idea of orderly conduct. Even that noted enthusiast, Hector Berlioz, suffered some confusion between his love for Shakespeare and his love for Harriet Smithson who was appearing in the plays; and later he thought that his operatic version of *Beatrice and Benedict* would not succeed in Paris, in spite of its success in Weimar where it had its first performance.



The one real exception to our reasonable and cool reaction to French art is in the matter of French painting, and in that genre we really mean the Impressionists. In music the public likes some things — usually what it knows — and amongst them, goes for the glittering orchestration for which the French are famous. The growing vogue for Berlioz proves not a great deal, for Berlioz had little success in his country in his own time, and even Debussy found his use of the large forms anathema.

I think one may fairly say that in instrumental music, the British prefer the German variety, and in opera the Italian. We see the operas of Massenet as sentimental (which they are, but not in the way that we understand that word). Even the once very popular *Faust* of Gounod is a sentimental piece, especially when we compare it with Goethe's original, which we probably don't know very well either. But some of this misconception arises from the manner in which we perform French music. We should remember that it was a Frenchman—Descartes—who said 'je pense et donc je suis'. The idea of thought being at the basis of existence is perhaps a typical French concept. Whether they follow it through is another matter, but the French like to theorise and organise, writing books with names like *Un art poétique* (which is not really well translated as a Poetic Art—better as a Poetic System). They are far from being an unemotional people; in fact they enjoy emotion perhaps more than we do, and they enjoy beauty but without the complications which other nations find it necessary to add to that enjoyment. General de Gaulle once gave a succinct account of the French temperament, which David Cox quotes in his excellent summing up of the French attitude in the BBC Handbook *Debussy's Orchestral Music*.

'This Frenchman, who takes much pain to be orderly in his thinking and so little in his actions, this logician always torn by doubt, this careless hard worker, this imperial adventurer who loves nothing more than his hearth and home, this fervent admirer of alexandrine verses, tailcoats and royal gardens, who nevertheless sings popular songs, dresses carelessly and litters his own lawns . . . this uncertain, unstable and contradictory people.'

This mixture of contradictions shows itself in French vocal music. In particular, what we consider to be sentimental is usually contained by a degree of control which transmutes its sentimentality into art. For the French art is art, not life—the impetus to write may be sentiment, but the aim of writing is art, and art means beauty (a beauty which may in some cases, of course, be more, or less, in the eye of the beholder).

How then do we set about enjoying French art, if we are unfortunate enough not to do so instinctively? Clearly we can make a start by enjoying those qualities that the French do themselves, particularly beauty of sound, without necessarily wanting to classify it or organise it into larger designs, and with the beauty of sound the clarity of expression, and the sentiment that art has deprived of sentimentality. We should appreciate with our senses—above all without the sort of Puritanical sense of sin that both the British and the Germans tend to feel about sensuous enjoyment, and without such a sense of emotional involvement that the Italians feel.

We can take as an example Fauré's song *Les berceaux*. Here the poem by Sully Prud'homme first of all opposes the two ideas of the big ships in the harbour which sway with the sea's swell and



of the cradles which the mothers rock. Then he joins the ideas, maintaining that the ships, when at sea, feel their mass supported by the soul of the cradles. On the face of it it is a sentimental idea, and one which could certainly achieve a maudlin expression in the hands of, say, the average Victorian ballad writer. But simplicity of expression is often more effective in French than in English, and Prud'homme, although not classified as one of their greatest writers, avoids one of the traps by making the relationship basically between the ships and the cradles, and not between the men and the women who are mentioned in the middle section—by way of explanation almost. Fauré's setting unites the two ideas by use of one of his favourite devices, a rocking rhythm, which in any case is invited by the poem. The song has feeling, but its structure, by opposing the two forces—of the cradle and the ship in the melodic line of the first verse, and of the men and women in the second—and unifying them by means of the accompaniment and the final drawing together of the climax (on the word 'soul') gives it a formality which invokes the sort of distance necessary to turn feeling into art.

The first line of the poem begins with the words "Le long du quai", and the melody begins on a strong beat. The trap that the unaware fall into is to assume that there must be an accent on "Le", and that therefore Fauré was a poor setter of the French language. But the truth is much simpler, and it lies in the French language itself. If you listen to spoken French without trying to understand it, but merely as sound, then you notice the following general characteristics: the syllables are much more equal than in English, and the accent, which is not as strong as in English anyway, tends to fall on the last syllable of a word or a group of words. Furthermore, syllables may be *lengthened* for stress rather than *accented*, and there are few accents on the first word or syllable of a group. If we apply this to music—and the characteristics of the spoken word surely have some part in creating the characteristics of musical language—then the chances are that French phrasing will not be so bound by strong accents as the bar-lines might suggest, that long notes are important stress factors, that phrases beginning on the first beat of bars will not necessarily have an accent, and that accentuation will be much more evenly spread throughout a whole phrase, but tend to make its strongest point on the last note (or the last note but one in the case of a feminine ending). Whether this applies to instrumental music or not—and it seems to me that there is some point in trying it out—it certainly applies to vocal music as a general rule. In fact, in *Les Berceaux* the first two lines produce the following system of stronger accents

Le long du quai, les grands vaisseaux  
Que la houle incline en silence

These accents are not as strong as they would be in English, and are mostly done by length. Fauré's vocal line mirrors this pattern faithfully.

In talking about the French attitude we've landed in the middle of Fauré's songs—by stealth, so to speak—and I must remind myself that in speaking of them I must not over-sell them, if you don't know them already, because it is possible to create resistance by such means; and yet enthusiasms are made to be shared. In the long run, one must of course just listen and make up one's own liking, but it is essential to do some homework to get a fuller understanding of Fauré's achievement, which in the field of song (which is my concern)



is that of a genius.

When music involves words, it becomes something other than music. Music pure and simple arouses emotions for many people, for others thoughts, which are not precise in the sense that the composer describes them in words. Poetry on its own evokes meaning, conjures up images and associations and can even create an imprecise form of music of sound. Each on its own enters the other's domain. But when they are together each loses its identity and becomes something new. In general terms (and one has to keep using expressions like that because there are exceptions) vocal music is not pure music at all, though you can listen to it as such—and have to if you don't know what the words are. The adding of words to music means that a singer is not merely a musician, but also an actor (so that the old joke about singers not being musicians is true, though perhaps not in the way it was intended). An opera-composer is not merely a composer, but also a dramatist. An accompanist, whether pianist or conductor) is not merely an instrumentalist, but also, like the singer, an actor, and must know what he is playing about.

Given this situation, it follows that great song-composers are few, and the qualifications are hard to define. They need to respond to the words, either strongly to the individual words and accents of poetry, or to a more general emotion or meaning. They need a gift for creating a vocal line (interpreting that in a broad sense) with instrumental participation. All these things they need—but in addition they need something more—the ability to make something immediate and real in a very short space of time.

A poem represents the distillation of an experience—often an important one which might have taken a long time to occur—or a mood; a song must do the same thing. A great song-composer needs to be able to work on a small scale—in time, and, perhaps, means—but at the same time on a large scale—in impact, conviction in musical ideas. You have to convince the listener of the importance of what you are doing in a couple of minutes. (That is, incidentally, what makes giving a song recital—whether as singer or instrumentalist—such hard work—if you perform twenty songs, you live twenty lives in front of the audience.) Obviously the degree of intensity varies. In Fauré's early song, *Au bord de l'eau*, the mood is pleasant, relaxed—not much more—and the poem expresses the pleasure of watching life pass by without oneself passing too, of feeling love's permanence before the transitory nature of everything else. Fauré's setting shows a quality not unlike that of Gounod, a style not far removed from drawing-room style, but with a gift for melody that not only matches the mood, but can take the odd unexpected turn, as when at the words "*sentir l'amour devant tout ce qui passe*" the vocal line falls not by the expected minor seventh, but by a major seventh.

Fauré's first twenty songs were written by the time (1865) he was twenty. He composed songs all through his life even though he was earning his living as an organist, as a teacher and as an inspector in the various music schools in the country. Then he taught at the Paris Conservatoire (where Ravel was one of his pupils) and finally, at the age of 60, he became the head of that institution. Those of us who complain that it is impossible to earn a living doing only that part of music which we most want to do might do well to remember that such a composer as Fauré was unable for the whole

of his life to live from his composition.

As we have seen in *Au bord de l'eau* the early songs have charm and a hint of the individual composer of the future. In *Lydia*, for example, he uses a hint of the Lydian mode in the melody, though it is harmonised with the same chords that Leonard Bernstein was later to use (to more financial effect) in the song from *West Side Story, Tonight*. The piano doubles the melody, with only a scent of independence, and the vocal line has a touch of melismatic writing for the words "rends moi la vie". A brush-stroke of feeling, turned at once into art.

In performing this sort of song, one must remember the art as well as the feeling. Fauré himself disliked excessive showiness (although he showed his *Ballade for piano* to Liszt, whose attitude could hardly have been the same). Rubato was also anathema to him, though his own playing, according to his pupils, showed an elasticity which enhanced its lines without distorting its rhythm. In *Lydia* the emotion is there (*que je puisse mourir*) but *contained*—one feels it but does not exaggerate it. But equally you must not iron it all out, as some quite notable performers do—it is a hard mixture to find, but is its own reward when it is once found. People are consequently inclined to think of Fauré as restrained, which he obviously is, compared with Puccini—but all the same, it is only a matter of degree. In the song *Fleur jetée*—the flower the symbol of the rejected love—the restraint takes form in the construction of the song, with its balanced and diversified phrases working to a climax of unexpected strength, but the piano part, with its repeated semi-quaver chords (this is technically the most difficult of Fauré's songs for the pianist) throws emotional restraint to the wind.

Fauré set many of the poets of his time, but the poet with whom he grew to feel a special, special relationship was Paul Verlaine. One feels that as men they would scarcely have got on so well as they did artistically. Verlaine's poetry is full of music anyway—"de la musique avant toute chose" was his poetic aim, and musical poetry does not always lend itself to musical treatment, ironically enough. But the first poem of Verlaine that Fauré set—*Claire de lune*—is a masterpiece. The poem takes as its starting point a painting by Watteau showing eighteenth century characters in a landscape to which they palpably do not belong. They wear fantastic disguises—to amuse themselves presumably, but still they seem unhappy. They sing, in the minor mode, and their song mingles with the moonlight, which makes the birds dream in the trees and the fountains sob with ecstasy. The poem is strongly lyrical, with both musical images and musical sounds. Fauré's music is a total match. The piano plays a melody alone, and then repeats it as the voice joins in, so that music evokes without words the mood of the poem before the mood is delineated by the words. The musical material is tightly organised (we notice in passing that the *mode mineure* is actually set to a major descending phrase). The rhythmic setting of the words is subtle. But what matters ultimately is the complete identification of words and music and the conveying of an experience and mood in a short space of time—the song lasts for a mere three minutes or so. We can be forgiven for thinking that only a genius could do so much.

It was from Verlaine that Fauré derived his major song cycle *La bonne chanson*. Verlaine's life was one of constant emotional distress, but from the one really happy part of it—the time of his



engagement to Mathilde Mauté—came a set of poems of happiness. Not total happiness, of course: he looks over his shoulder at the uncertain paths he's followed in the past, he is almost afraid because of the happiness he feels. Fauré knits the cycle together musically with motifs, notably the shape of the piano introduction to the first song, which recurs at the end of the last (as well as in other places on the way through) and the "Lydia" motif from his song *Lydia*. But the ability to hold a cycle of nine songs together does not depend ultimately on the ability to use common musical material. We can all think of pieces of music which are composed according to the best possible theoretical ideas and which still fail to convince. In the long run, the musical motifs merely give one an extra pleasure as one discovers them—it is rather like finding out that the beautiful girl with whom you have fallen in love is also intelligent.

Fauré's last songs were written with the scourge of deafness heavy upon him. His last cycle, *L'horizon chimérique*, is based on poems by Jean de la Ville de Mirmont, which abound in sea images. Fauré's melodic quality had become more concentrated, less arching, less beguiling, with more repeated notes and rhythms. There is beauty still, perhaps to admire, rather than to give oneself up to.

Fauré's songs from their first to last encompass a world of artistry and a world of experience, the art and the feeling intertwining in a way unique amongst composers, creating a life of subtlety as well as reality, with a sense of inner truth, which their sense of restraint enhances and makes more intense.



## The Students' Association Opera 1976 "Carmen" by Bizet

By PAUL WILSON

Even the kindest of commentators could not claim that the performance of Bizet's *Carmen* mounted by the Students' Association last summer was an unqualified success. In fact, although redeemed by some fine singing, the performance was in general the most unsatisfactory of any major concert that has taken place during my time at the RCM. However, rather than ignore that the unhappy event took place, it might be as well to discuss why the programme failed—if only to warn future SA committees of the difficulties attached to such a venture, so that the more obvious pitfalls may be avoided.

Using hindsight, it becomes clear that the greatest initial difficulty the SA *Carmen* had to face was the awesome spectre of the previous year's production of *Turandot*. This almost legendary success proved impossible to emulate and sadly, as it became more generally realised that *Carmen* was not going to achieve the success of *Turandot*, the always tenuous support fell away, leaving a very shaky structure to face the public.

It would be unkind and unnecessary to dwell at length on the shortcomings of the organisation of the performance, but several glaring errors must be mentioned. The cast, a good one, it must be said, was sadly under-rehearsed and this was apparent in the performance. A similar criticism may be made of the orchestra, but, regrettable as such shortcomings were, they were not in themselves crucial. What finally rendered the *Carmen* performance farcical was the total inadequacy of the chorus, for *Carmen*, as much as any opera, depends on a good chorus. In the event, lack of funds precluded the engagement of a boys' chorus, with the result that large portions of Act I's most appealing music was cut. For the rest of the choral pieces, it was again made apparent that 1st study singers will not sing in *ad hoc* choruses unless they are persuasively wooed. How this is to be done is not within the brief of this article—but it is not to be done by a series of impersonal notes in pigeon holes. In the event therefore a very small chorus was called upon to grapple with Bizet's expansive music. It was not their fault that for a large portion of the opera they were inaudible—still less was it their fault that, because they had not been informed of a sizeable cut, they were reduced to a bemused silence during an energetic passage in Act IV.

It may be said that I have described as a catastrophe what was, in fact, merely a quite adequate performance marred by some glaring shortcomings. If I have emphasised the unhappier aspects of the performance it is to emphasise the tremendous amount of effort required to make an effort of this type work—if any aspects of organisation are over-looked much good work is wasted and one is disappointed when a performance that might have been creditable becomes something approaching a joke.

Nevertheless, as a member of the cast who experienced difficulty after difficulty, I should like to congratulate those who in the circumstances did a fine job. Applause therefore to conductor Barry Jobling, orchestra and singers, who although finally defeated by circumstances produced some fine things in a not wholly unenjoyable evening.

Sadly, I must also offer a very severe criticism of the then SA Committee responsible for the instigation of the production. As the inadequacy of the preparation of the performance became obvious, members of the committee were heard exhorting students not to attend the performance and (predictably but unforgiveably) not one member of the committee was present in the audience for the concert. I know from conversations with other singers in the cast that I was not the only one who felt betrayed by such pettiness.



## R.C.M. Union

The Annual General Meeting was held in the Donaldson Room on 1st December, 1976. The Honorary Officers: Mrs. Richard Latham, Hon. Secretary; Miss Elizabeth Sorensen, Hon. Assistant Secretary; Mr. Alan Bach, Hon. Treasurer, were re-elected. Dr. Philip Wilkinson and Mr. Peter Element have kindly agreed to continue as Honorary Auditors.

Mr. Alan Marchant, Mrs. Christopher Morris (Ruth Early) and Mr. John Wilson were elected to serve on the Committee in place of Mr. John Cooke and Mrs. Una Warnes who retire after serving for six consecutive years and Mr. John Stainer who resigned on his departure to live in Shropshire. The Meeting ratified the Committee's election of Mr. Richard Latham to fill a casual vacancy as Mr. Sydney Sutcliffe was unable to serve on the Committee subsequent to his election at the Annual General Meeting on 26th November, 1975.

We hope our new Address List is up-to-date. Please keep us informed of any changes. We rely on you to tell us!

Sylvia Latham,  
Hon. Secretary

### New Members

Best, Roger  
Brimer, Prof. Michael  
Evans, Edgar  
Fischer, Raymond  
Forster, John  
Graham, Alasdair  
Harwood, Miss Pamela  
Hayward, William  
Jones, Miss Jean

Kearton, Thomas  
Keenlyside, Raymond  
Mason, Miss Frances  
Moore, Hubert  
Parrott, Stephen  
Pini, Carl  
Reed, Geoffrey  
Walker, Trevor

### BIRTHS

#### Appleton:

To Griselda\* (Dean) and Colin Appleton\* a daughter, Anna-Marie, on 13th October, 1976.

#### Jenkins:

To Sandra\* (Wilkes) and Neil Jenkins\* a son, Nicholas, on 1st December, 1976.

#### Woodroffe:

To Marilyn\* (Toller) and Peter Woodroffe a daughter, Apphla, on 1st January, 1977.

### MARRIAGE

#### Jackson—McAllister:

Robin Jackson\* to Maureen McAllister on 27th August, 1976.

### DEATHS

#### Britten:

Benjamin, Lord Britten of Aldeburgh, O.M., C.H., on 4th December, 1976.

#### Darke:

Harold, C.B.E., M.A., D. Mus., F.R.C.M., F.R.C.O., Hon. R.A.M., F.R.S.C.M. on 28th November, 1976.

#### Fleming:

Robert, on 28th November, 1976 in Ottawa.

#### Hulson:

William, on 29th December, 1976.

#### Kimber:

Paul, on 11th November, 1976.

#### Johnson-Taylor:

Ruth (Naylor) on 16th October, 1976.

#### Tatam:

John, Mus.B (Lond.), F.R.C.O., A.R.C.M., on 26th January, 1977.

#### Turnbull:

Percy, on 8th December, 1976.

#### Warrack:

Joyce, on 27th January, 1977 in Florence.

## Obituary

### Harold Darke

*The following address was given by David Willcocks in  
St. Michael's Church, Cornhill on Monday, 14th February, 1977*

We are here to remember with gratitude the life and work of a much loved and greatly respected musician. It is appropriate that we should have assembled in this famous City church, for Harold Darke gave distinguished service to St. Michael's, Cornhill for a period of 50 years, building upon the work of his predecessors, who included William Boyce, and enhancing the great musical reputation of the Church. But it is because his connection with the Royal College of Music was even longer, that I have been invited, as the present Director of the College, to give this Address.

I am going to begin by reading two tributes to Harold Darke, and I invite you to guess when they were written, and by whom: First . . . "We have never had anyone in College who maintained a higher standard of life and art and, I may add, of pluck, than Harold Darke".

Second . . . "The College may well be proud of him, and we shall miss him, now his long spell of life with us is over, more than almost any (pupil) who has ever brought honour to the College".

You may be thinking that those tributes must have been written during the last two months . . . perhaps by a colleague for the College magazine. Or maybe you think that they could be extracts from speeches made by members of the Council when Harold Darke retired in 1969 after his long service as a Professor at the Royal College of Music. Those words were written before the First World War, and by none other than Sir Hubert Parry, for whom Harold Darke had great admiration and affection.

I have quoted two extracts from the report for the Summer Term 1910, Harold's last term at the College as a student. As Parry wrote his report, he could hardly have guessed that his words would be quoted nearly 70 years later and that they would reflect so faithfully what we all feel today. (We shall miss him, now his long spell of life with us is over).

What Parry described as the "long spell of life" was in fact seven years, for Harold was only 14 years old when he entered the College with an Organ Scholarship from Owen's School, Islington. Showing great natural facility as a child, he had begun playing the organ at the age of eight, but it was not until he came under the guidance of Sir Walter Parratt that he acquired the discipline which enabled him later to develop his full potential as a performer. After holding an Organ Scholarship for five years, Harold won a Composition Scholarship which made it possible for him to study with Sir Charles Stanford, who, like Parratt, was a fine teacher. Not every one got on with Stanford, but Harold never spoke of him with anything but gratitude.

It was no surprise to anybody that, on leaving the College, Harold



was awarded the Tagore Medal for the most distinguished all-round male student, in addition to having won the principal prizes for Organ and Composition.

The remainder of Parry's end-of-term report makes interesting reading, for he identified certain facets of Harold's character that were recognizable throughout his whole life.

Parry wrote: "His gifts as a composer and as a performer delight us; and great as they are, they are matched by his steadfastness . . . unselfishness . . . modesty and amiability . . ."

*Steadfastness* of purpose certainly enabled Harold Darke to make a considerable impact upon the musical life of this city. After gaining valuable experience at Stoke Newington Presbyterian Church; at Emmanuel Church West Hampstead; and at St. James's Paddington, Harold Darke was appointed Organist of this Church in 1916, when the Rector was John Ellison, father of Gerald, our present Bishop of London. Harold Darke found in John Ellison a true friend, and a Rector who in the words of The Times obituarist "sought to serve the religious life of the City pre-eminently through music".

Given every encouragement by his Rector, Harold Darke embarked upon a series of Monday lunch-time organ recitals of which he eventually gave 1,833—surely a degree of steadfastness which Parry could not have foreseen. The music of Bach figured prominently in the recital programmes, and it could be said that Harold Darke did for Bach's *Orgelwerke* what another Harold (Harold Samuel) did for Bach's *Klavierwerke*. In the early days of broadcasting these recitals were relayed every Monday for two-and-a-half years.

Soon after the First World War ended, a body called The St. Michael's Singers was founded . . . in the words of John Ellison . . . "in Thanksgiving for Victory, with the object of giving those who are engaged in daily work in the City of London an opportunity of taking part in and listening to performances of the best Choral Music". Apart from the regular recitals of choral music by J. S. Bach which was one of the original aims of the group, the programmes given over the years by the St. Michael's singers under Harold Darke ranged from Byrd to Britten, with special attention paid to the music of Parry, Stanford, Vaughan Williams and Herbert Howells. At almost all of the concerts the organ was played by his life-long friend George Thalben-Ball. Vaughan Williams himself described the atmosphere of these concerts in these words:

"We turn out of the turmoil of the City streets to the mystical peace of a City church. We sit in the church, not with the frivolous fuss of a fashionable concert audience, but in quiet contemplation, waiting till the music begins unobtrusively to complete the vision of a world beyond ours".

The *unselfishness* which Parry detected in the young Harold Darke was evident later in life in his concern for others. He gave freely of his time, often without regard for financial reward. In 1939, when the blackout brought to a temporary end all evening concerts, Harold conceived the idea of holding informal choral rehearsals on Saturday afternoons under the inviting title "Drop in and Sing". Such was the success of this venture that 300 singers turned up, each bringing a copy of *Messiah* and 6d. as a contribution to the rent of the Hall.

The war years proved to be musically rewarding for Harold in another direction. In addition to his work for this Church and for the



Harold Darke



R.C.M., he acted as organist of King's College Cambridge during the absence on war service of Boris Ord. Despite difficulties caused by the dwindling number of choral scholars, Harold managed to maintain the regular Chapel Services, achieving a fine standard with the Choir whose members were devoted to him. *In the bleak mid-winter* was, still is, and is likely to remain, the favourite carol of many a chorister, and the fine Communion Service of which we heard the Creed earlier in this Service has been sung widely throughout the Anglican Communion earning him the affectionate description "The Ineffable Darke".

Many services and recitals were broadcast from King's College Cambridge during the war, but for security reasons they were announced as coming from "A College Chapel". The esteem in which Harold was held by the Provost and Fellows of King's led to his election as a Fellow in 1945, and Cambridge University recognized his service by admitting him to full membership with the Degree of Master of Arts.

These honours gave him great pleasure, as did the award to him of the C.B.E. and Fellowship of the Royal College of Music and of the Royal School of Church Music. His election as a Freeman of the City of London, and an Honorary Freeman of the Worshipful Company of Musicians, were indications of the high regard in which he was held in the City, yet he remained essentially a modest man, just as Hubert Parry found him after his early successes.

The last personal quality of which Parry wrote . . . amiability . . . made him a popular figure wherever he went. Whether adjudicating at Competitive Musical Festivals, or examining for the Associated Board in Africa or the West Indies, or giving recitals in the United States and Canada, he made friends easily. He had a special affection for young people and was always ready to help them. His Addresses at the Royal College of Organists when he was President always contained advice for young organists and he followed with keen interest the careers of his pupils, many of whom have become Cathedral Organists.

The sadness of leaving St. Michael's after 50 years was lessened by the knowledge that a musician in whom he had great faith and who had been accompanist to the St. Michael's Singers (Richard Popplewell) would be carrying on his work for the Church.

In remembering today with gratitude Harold's life and work, it is impossible not to think of the person who was his constant stay and inspiration.

For nearly sixty years Harold enjoyed the love and loyal support of Dora, herself a winner of the Tagore Medal as a student of the Royal College of Music, and later the first woman violinist to lead the Queen's Hall Orchestra.

It was through music that Harold and Dora became and remained united, and it seems fitting that I should end this Address with the words with which Harold ended an Address to the Royal College of Organists in 1941.

"The future is unknown; but we can face it with the greater courage and hope, because we, as musicians and artists believe that the things of the spirit are more enduring than the material things. And our faith in our Art is strengthened when we recall the words of the greatest of our Elizabethan composers, William Byrd: "Musick doth draw all men together in Unitie"."

## Robert Fleming

Robert Fleming, the Canadian composer, died last year at the sadly early age of 55. He had been interested in composition since he was fifteen, and came to study at the College with Herbert Howells before the war. When the war broke out he returned to Canada to study further in Saskatoon and in Toronto, before joining the Royal Canadian Air Force. In 1946 he joined the National Film Board and wrote the music for over a hundred films. But he still found time in a demanding schedule to compose music not intended for use on the screen, and his works include some for large orchestra, string orchestra, several ballets, chamber works and many songs. Since 1970 he also was able to fit in work at Carleton University. He was a man greatly liked as a person for his kindness and generosity, and he will be much missed for his music and his personality.

## Carrie Tubb

Carrie Tubb, who died on 21st September, 1976, in her hundred and first year, was a remarkable old lady. Standing erect and looking twenty years younger than her age, she radiated personality and charm which, together with a lively sense of humour, endeared her to all whom she met, both young and old alike. She was born in London and lived there all her life, except for the War years when she moved out to Bedford, and there is no doubt that music dominated her life.

She had been a student, and afterwards a Professor, at the Guildhall School of Music, but in later years had a long association with the College as she had been living close by. As a result she had been a familiar figure at the principal gatherings there and greatly appreciated the welcome given to her by staff and students alike.

After studying singing she took engagements at dinners and in concert parties in a struggle to make a living, and it was not until 1910—by which time she was 34 years of age—that Beecham asked her to sing at Covent Garden; so it was that she appeared as the Fifth Serving Maid in the first performance in England of Strauss's *Elektra*. She also sang as the Witch in *Hansel and Gretel* and in *A Village Romeo and Juliet*, amongst other works. She did not, however, care for opera, and the demands of a husband and small son, as well as other professional commitments, caused her to give it up. In 1911 Henry Wood asked her to sing in his famous Promenade Concerts. She made her début singing (of all things) Isolde's *Liebestod*, and was an instant success. In addition to a naturally fine voice she paid immense attention to detail concerning vocal line, phrasing





Carrie Tubb

and enunciation, and it is on record that before her first concert she had no less than twenty rehearsals with Henry Wood. The next year she sang in *Elijah* and the Brahms *Requiem* at the Birmingham Music Festival and was then truly launched on her career of fame. It is interesting to note that in her autographed programme of this Festival there appear such names as Edward Elgar, Henry Wood, Clara Butt, Gervase Elwes, Walford Davies, Pablo Casals, John McCormack, Clarence Whitehill—to name but a few—all of whom have passed into history many years ago.

It was in the late 1920's that she suddenly realised her voice was beginning to fail. To quote her own words, "I knew I had had it. Make way for someone else!" and she retired from public singing to take up a career in teaching. She gave lessons at the Guildhall School of Music as well as privately in London and Bedford for nearly thirty years, and finally retired when she was 82.

Although she had only one year in opera she sang many big operatic roles on the concert platform—notably Wagner—besides all the big oratorios. As for her singing one can best quote from *Grove's Dictionary of Music*:—

"At the Queen's Hall Promenade Concerts her performances of the great Mozart arias, of Isolde's Narration or of Desdemona's Willow Song and Prayer, and in her appearances of whole acts of Wagner's Ring, had a dramatic breadth as well as a wonderful vocal solidity, ringing tone and span of phrase. Neither will her many appearances in oratorio ever be forgotten by those who heard them at the major musical festivals, and it is doubtful if those who have had no experience of her have often heard anything approaching the perfection of her singing, in particular, of the "Libera" in Verdi's *Requiem*. She was perhaps the last soprano of a great generation of English singers whose existence is unknown to those now approaching middle age and too often forgotten by those old enough to remember it with gratitude".

On her hundredth birthday, 17th May, 1976, the College generously organised a reception and concert in her honour, with Sir Adrian Boult conducting the Brahms First Symphony (first performed in 1876) and the Director conducting Parry's *Blest Pair of Sirens* (first performed on 17th May, 1887). There was a large gathering of family, friends and musicians, including many of her former pupils, and it was thrilling to see this grand old lady, looking wholly magnificent, coming in on the arm of the Director to a standing ovation. Though somewhat apprehensive beforehand she completely rose to the occasion and was particularly thrilled when she was awarded a Fellowship of The Royal College of Music, coupled with the announcement that her friends had subscribed to an endowment for a "Carrie Tubb Prize" for singing. Later in July she was present when the first award of her special prize was made and was delighted to meet and talk to the recipient.

In later years her sense of hearing was beginning to fail but by merciful providence she was still able to hear music perfectly and enjoyed attending opera and concerts (particularly of the Royal Philharmonic Society, of which she had been a member for 58 years). She also often went to a friend's house on Sunday afternoons to listen to an act or so of Wagner on records, which was an immense joy to her. She was a very keen critic (not least of herself) and was quick to realise how the standard of singing had improved



since her day. This, and her natural joy of listening to music must no doubt have contributed to her long and happy life.

Her husband died many years ago and she leaves a devoted son and grandson, and one great grand-daughter born shortly after her birthday celebrations.

C.E.A.

### Dorothy White

By the passing of Dorothy White, part-time Lecturer in Music in the Department of Music, University of Sydney, and teacher of harpsichord and piano at the N.S.W. State Conservatorium of Music, Australian music suffered the loss of a very distinguished pianist and harpsichordist, and one of the pioneers in the study and performance of early music in Australia.

Dorothy came to the Royal College of Music from Sydney aged 18, on a Woolley Scholarship. One well remembers the arrival of this little flaxen-haired lass, who soon teamed up with a dark-haired young violinist, Nancy Osborne, from Western Australia, and gave an exciting and picturesque performance of the Brahms D minor Sonata at a College Concert. Dorothy became a pupil of Kendall Taylor and thus a direct inheritor of the Busoni tradition via Herbert Fryer. She stayed in London for six years and laid the foundations of her very outstanding technique and musicianship, adding second-study violin to her keyboard studies.

Returning to Sydney, she quickly made a name for herself as a soloist and accompanist for the Australian Broadcasting Commission, and as a teacher both privately and at the Sydney Conservatorium. In 1962, she was appointed part-time lecturer at the University of Sydney, teaching score-reading, figured bass playing and improvisation to the Distinction and Honours students, and continued teaching until earlier this year. She died in Sydney on 8th July.

As an examiner, Dorothy was a vivid and delightful colleague, who never failed to produce ingenious and demanding (but perfectly fair) tests for the candidates, while she seemed to have an unlimited supply of little-known Haydn symphonies and quartets to put before them as unseen tests in score-reading. In this as in all her teaching and playing she displayed an astonishing verve and unflagging energy, while her capacity for working on, hour after hour, put the rest of us to shame. She was a fine scholar, with a particular insight into the music of J. S. Bach and the English virginalists. Drawn on thereby to make an intensive study of the harpsichord, she acquired a fine Goble and with it toured the country extensively in her VW Combi. Her harpsichord was the first to be seen in many a remote country town. She also formed the Sydney Harpsichord Ensemble—flute, violin, cello and harpsichord—performing, besides early music, contemporary works by composers such as Petrassi and Elliott Carter.

It was a privilege to welcome such a single-minded, devoted musician to the Sydney University Department of Music. Her teaching, her playing, her well-considered advice and her friendship will be sadly missed by her colleagues and the hundreds of students for whom she did so much.

## The Royal Collegian at Home and Abroad

The College Library has had gifts of music and books from Olive Binks, Adrian Cruft, Anita Heyworth and Philip Wilkinson, and bequests from the estates of George Baker, Ernest Connolly, Eugene Cruft, Olive Groves, Patricia Scanlon and Kate Wilson, the latter including an autograph manuscript of a composition by Herbert Howells.

Adrian Cruft was commissioned by the 1976 Cork International Choral Festival to write an a capella piece for SATB, *Medieval Prayers*, op 82, which was performed in the City Hall by the Tilford Consort conducted by Denys Darlow.

Ruth Dyson lectured in the French language at the Festival Estival in Paris, speaking to the Forum Internationale du Clavecin on the subject of "English keyboard music in private collections of the 17th century."

Catherine Edwards has won the Royal College of Organists Reed Prize for the highest aggregate marks during the year in the Fellowship examination. She has been nominated for the Silver Medal of the Worshipful Company of Musicians.

Ruth Gipps conducted the Chanticleer Orchestra in a concert at the Queen Elizabeth Hall in October, which included the Overture, *Proud Thames* by Elizabeth Maconchy.

The Greater London Arts Association's Young Musicians' Scheme has selected the following Collegians for concerts in 1977: Clive Swansbourne, Christopher Allen and Lynda Chang, David Campbell and Andrew Ball, Valerie Darke, Jonathan Holmes and Keith John.

Mrs. Agnes Miriam Harrod has left money to provide a scholarship in memory of her late daughter Melody Harrod.

The Heller Quartet is resident in Bermuda for ten months from October 1976.

Jonathan Higgins has won an Exhibition to Queens' College, Cambridge.

Joseph Horowitz's *Captain Noah and his Floating Zoo* won the annual PRS-Ivor Novello Award for the "Best British musical work for children".

Kenneth V. Jones has written the score for the film *The Brute*, which was shown at the Cannes Film Festival in 1976. His *Chorale, Ceremony and Toccata* for organ was recorded by Richard Coulson. The first performance of his *Serpentine Dances* for harpsichord was given by Carol Cooper in September last year.

Claire van Kampen, Ian McQueen, Robert Coleridge and Robert Kyr won the Second Prize and a special Prize for their group composition and performance at the Alte Kirche Boswil Foundation Seminar and Competition in November, 1976.

Hilary Kenway won the prize for the Best Interpreter of Mozart at the Francisco Viñas International Singing Competition 1976.

Andrew Knights has won a German Government Scholarship to enable him to study with Helmut Minschermann.

John Lambert's 50th birthday was celebrated by a concert of music by Lambert and his pupils at St. James's Church, Piccadilly.

In the auditions held by the Incorporated Society of Musicians in connection with the 18th series of Recitals by Outstanding Young Artists at the Wigmore Hall, Jonathan Martin and Andrew Ball were selected to take part in future concerts; Elizabeth Hammond was highly commended.

Ian McQueen has had works performed at the Edinburgh Festival and at the ICA in London.

Peter Morrison has made a gift to establish a Prize or Prizes for the benefit of College student composers to mark the 50th birthday of Joseph Horowitz.

Adrian Partington has won a music scholarship to King's College, Cambridge.



**Arturo Ruiz del Pozo** wrote the music for the film *Expropriacion*, a 90-minute documentary about the miners of Peru, which was shown at the International Film Festival in Paris in November and at the one in Berlin in July, where it won a prize.

**Mary Remnant** gave a lecture recital at the Purcell Room in December on the Age of Goliards, Troubadours and Minnesinger.

**Edmund Rubbra's** 75th birthday on 16th May, 1976, was celebrated with a concert in the Church of St. Bartholomew-the-Great, consisting of music by Rubbra himself and of his pupil **Adrian Cruft**. **Michael George** was the baritone soloist.

**Roderick Skeaping** has been appointed to the Catgut Research Fellowship.

**Melvyn Tan** has won the Overseas Prize for harpsichord, and **Stephen Wilder** the Eric Rice Memorial Prize in the Royal Overseas League Competitions.

**Howard Shelley** and **Hilary Macnamara** have given recitals in the United Kingdom and Europe as well as Canada, Poland and the Middle East.

**Madeau Stewart** has received the BBC Award for the most outstanding contribution to radio talks.

The first performance of a *Suite for Piano Duet* by **Adrian Williams** was given at the Purcell Room by **Isabel Beyer** and **Harvey Dagul**.



## Concerts—Christmas Term, 1976

§ denotes Scholar,    ¶ Associated Board Scholar,    ‡ Exhibitioner

### September 21st

#### THE EARLY MUSIC GROUP

TELEMANN Trio sonata in D minor; Nicholas McGegan *transverse flute*, Claire Shanks *baroque oboe*, Penny Cliff *baroque cello*, Ruth Dyson *harpsichord*. ORTIZ Recercada (viol and lute), ANON Le Rossignol, DOWLAND/ANON My Lord Willoughby's Welcome Home (for two lutes), ANON (attr BYRD) My sweet baby, NICHOLSON The Jews' Dance (for recorder and lute); Diana Poulton *lute*, Elizabeth Page *viol and recorder*, Ian Harwood *lute*, LOUIS COUPERIN Pièces de clavecin; Ruth Dyson *harpsichord*. English Consort Music; the Jaye Consort of Viols.

### October 7th

#### FRENCH SONG RECITAL

dedicated to the memory of Dame Maggie Teyte

BIZET Chanson d'avril; Barbara Nias. BERLIOZ Villanelle; Elaine Hammonds. DUPARC Chanson triste, L'invitation au voyage; Rebecca Moseley-Morgan. FAURE Automne; Elaine Hammonds. FAURE Adieu; Barbara Nias. RAVEL Le Paon; Joseph Assidon. POULENC Hôtel; Joseph Assidon. POULENC La Reine de Cœur; Deborah Goody DEBUSSY Fantoche; Barbara Nias. DEBUSSY Pelléas et Mélisande, Act I, Scene I; Paul Wilson *Golaud*, Deborah Goody *Mélisande*.

Accompanists Harriet Lawson, Barry Jobling, Gordon Stewart

The recital under the direction of Jeanne Henny

### October 11th

#### INFORMAL CONCERT

W. F. BACH Sonata; Margaret Campbell§, Peter Lewis *flutes*. FAURE Poème d'un jour; Rebecca Moseley-Morgan§ *soprano*, Kathryn Stott§ *piano*. MENDELSSOHN Quartet no. 2; the Guadagnini Quartet: Jennifer Nickson, Julie Taylor¶ *violins*, Richard Muncey *viola*, John Chillingworth *cello*.

October 18th

#### INFORMAL CONCERT

GORDON JACOB Variations on a Dorian Theme; Irrita Kuchmy§ saxophone, Jane Dodd piano, RAVEL Valses nobles et sentimentales; Michael Rosewell piano. HOWELLS Gavotte, Come sing and dance; Barbara Nias soprano, Stephen Betteridge piano. NIELSEN Wind Quintet in A, op 43; Andrew Oxley flute, Jonathan Small§ oboe and cor anglais, David Fuest clarinet, Christopher Blake§ horn, Geoffrey Colmer bassoon.

October 19th

#### THE SECOND ORCHESTRA

leader David Towse†

conductor MICHAEL LANKESTER

FALLA: El amor brujo. KOUSSEVITZKY Concerto, op 3; Karen Newham double bass. STRAVINSKY Symphony no. 1 in E flat major.

October 21st

#### THE FIRST CHAMBER ORCHESTRA

leader Bradley Creswick§

conductor RAPHAEL SOMMER

WOLF Italian Serenade. STRAUSS Concerto no. 2; Christopher Blake§ horn. MOZART Serenade K 388. BARTOK Divertimento.

October 25th

#### INFORMAL CONCERT

BACH Suite no. 3; Mark Bailey§ cello. BRAHMS Variations on a theme of Paganini; David Green§ piano.

October 25th

#### THE SECOND CHAMBER ORCHESTRA

leader David Greed

conductor JOHN FORSTER

MOZART Symphony no. 31. STRAVINSKY Suite from Pulcinella. BRITTEN Simple Symphony. WALTON Suite no. 2 from Façade. WALTON Overture Portsmouth Point.

October 28th

#### CHAMBER CONCERT

HINDEMITH Sonata in E (1935); Julie Taylor§ violin, Bryan Evans† piano. CHOPIN Fantaisie in F minor; Peter Dobson piano. MOZART Piano Quartet in G minor; Allison Kay† violin, Garth Knox viola, Helen Verney cello, Rosemary Walker† piano.

November 1st

#### THE MUSIC GROUP OF LONDON

HAYDN Piano Trio in G (Gypsy Rondo). SCHUBERT Piano Trio in B flat D 898; Frances Mason violin, Eileen Croxford cello, David Parkhouse piano.

November 8th

#### INFORMAL CONCERT

BACH Lute Suite no. 1; Dan Beckerman guitar. BARTOK Six Rumanian Dances; Catherine Lord§ violin, Tim Carey§ piano. BEETHOVEN Sonata op 81a (Les adieux); Frances Eagar piano.

November 15th

#### INFORMAL CONCERT

SCHUMANN Papillons; Eva Lue§ piano. SCHUBERT Frühlingsglaube, Am Grabe Anselmos, Seligkeit; Nicola Jenkin soprano, Stewart Emerson piano. BEETHOVEN Sonata op 110; Emily Raymer piano.

November 17th

#### THE PRESIDENT'S CONCERT

MOZART Piano Trio K 564; Anna Joseph violin, Caroline Dearnley cello, Nigel Clayton piano. PURCELL The Blessed Virgin's Expostulation; Lynda Russell soprano, Melvyn Tan§ harpsichord, Noreen Fitzpatrick cello. MOZART Serenade K 388 (Finale); David Cowley† Alison Jepson† oboes, Colin Pownall, Richard Wedlake† clarinets, Simon Durnford, Mark Fitz-Gerald bassoons, Graham Lewis, Simon Rayner horns. SCHUMANN Scenes from Childhood; Elizabeth Hammond piano. MENDELSSOHN Quartet op 13 (1st movement) Guadagnini Quartet: Jennifer Nickson§, Julie Taylor§ violins, Richard Muncey viola, John Chillingworth cello. BEETHOVEN Symphony no. 8; First Chamber orchestra conductor Raphael Sommer.



November 18th

#### CHAMBER CONCERT

BEETHOVEN Sonata op 53; Jeanette Micklem¶. STRAUSS Zueignung, Wiegenlied, All mein Gedanken, Heimliche Aufforderung; Susan Smyth-Tyrell mezzo-soprano, Margaret Fingerhut piano. LISZT La leggerezza, CHOPIN Scherzo no. 3; Kathryn Stott¶. GLINKA Trio pathétique; David Fuest clarinet, Geoffrey Colmer bassoon, Timothy Carey¶ piano.

November 19th

#### THE FIRST CHAMBER ORCHESTRA

leader Bradley Creswick§  
conductor RAPHAEL SOMMER

WAGNER Siegfried Idyll. IBERT Concerto; Margaret Campbell§ flute; BEETHOVEN Symphony no. 8.

November 25th

#### THE FIRST ORCHESTRA

leader Julie Taylor¶  
conductors NORMAN DEL MAR, \*MARK FITZ-GERALD

\*BERLIOZ Overture, Le Carnaval Romain. RACHMANINOV Rhapsody on a theme of Paganini; Peter Dobson piano. BARTOK The Miraculous Mandarin. SAINT-SAENS Symphony no. 3 Jonathan Holmes organ.

November 29th

#### INFORMAL CONCERT

G. GABRIELI Sonata pian' e forte; Peter Wright, Freda Stevenson trumpets, Timothy Caister, Ian Smith horns, Jeremy Gough, Philip Cowley, Robert Hughes, Michael Eversden trombones. CHOPIN Scherzo no. 2; Francis Hornak. PURCELL Shepherd, shepherd, Lost is my quiet, SCHUBERT Herbstlied, Wenn ich ein Vöglein wär', Botschaft; Julia Cleobury soprano, Gillian Lee contralto, Judy Spencer piano. PROKOFIEV Sonata no. 2; Alison Kay† violin, Julia Hazelton¶ piano.

November 30th

#### THE SECOND ORCHESTRA

leader David Towse†  
conductor MICHAEL LANKESTER

MOZART Concerto K 622; Richard Wedlake† clarinet. VERDI Un Ballo in Maschera: Prelude, scene and aria, Duet; Sally Burgess§ Amelia, Robert Ramus† Riccardo. BEETHOVEN Symphony no. 3.

December 2nd

#### THE SECOND CHAMBER ORCHESTRA

leader David Greed  
conductors JOHN FORSTER, \*ANTHONY JENNER

\*J. C. BACH Sinfonia op 3 no. 3. DELIUS Prelude to Irmelin. KALLIWODA Concertino op 110; Victoria Wood¶ oboe. MENDELSSOHN Symphony no 1.

December 6th

#### THE TWENTIETH CENTURY ENSEMBLE

conductor EDWIN ROXBURGH

BOULEZ pli selon pli; Jane Manning soprano, Hugo D'Alton mandolin.

December 7th

#### THE BACH CANTATA CHOIR—THE FIRST CHAMBER ORCHESTRA

leader Bradley Creswick¶  
conductor DENYS DARLOW

GOLDBERG Durch die herzliche Barmherzigkeit; Cathryn Pope soprano, Vivienne Bailey† alto, Philip Salmon† tenor, Charles Luxford bass. BACH Christmas Oratorio, cantatas 4, 5 and 6; Janis Kelly§, Barbara Nias sopranos, Vivienne Bailey† alto, Robert Chilcott tenor, Joseph Assidon, Jacek Strauch§ basses, Andrew Castle evangelist.

December 9th

#### THE R.C.M. CHORUS — THE FIRST ORCHESTRA

leader Julie Taylor¶  
conductor DAVID WILLCOCKS

ADRIAN WILLIAMS Symphonic Studies op 12. BRAHMS Ein deutsches Requiem; Sally Burgess§ soprano, Jacek Strauch§ baritone.

## Prizes—Christmas Term 1976

Cornelius Fisher Memorial Prize  
 Clytle Mundy Song Recital Prize  
     Accompanist  
 Kathleen Long Chamber Music Prize

Douglas Whittaker Chamber Music Prize

First Year Wind Ensemble Prize

Vivien Ngo  
 Janice Alford  
 Bryan Evans  
 Susan Rennie  
 Gregory Squire  
 Carolyn Franks  
 Colin Start  
 Boris Webster  
 Margaret Campbell  
 Clifford Lantaff  
 Garth Knox  
 Nicholas Winfield  
 Kim Lawson  
 Duncan Gould  
 Beverley Horne  
 Liane Brisley  
 Andrew Jakob  
 Patrick Lawrence  
 Simon Law  
 Ian Smith  
 Louise Arthur  
 Loraine Webb  
 Boris Webster  
 Olwen Jones

## A.R.C.M. Examinations, December, 1976

\* denotes Pass with Honours

### Section I—PIANOFORTE (*Performing*)

Lynn, M. Y. Margaret

### Section II—PIANOFORTE (*Teaching*)

Ayre, Evelyn Mary  
 Parker, Victoria Jean  
 Press, Maurice  
 Rasaratnam, Lakshmi Devi  
 Selvaychini

### Section IV—ORGAN (*Performing*)

Clark, Jacqueline M.

### Section V—ORGAN (*Teaching*)

Burnett, Paul Arthur Brian  
 Woodhams, Roy Owen

### Section VI—STRINGS (*Performing*)

#### Violin

\*Kay, Alison Mary  
 \*Lord, Catherine  
 \*Lowbury, Pauline  
 Stark, Peter Harry Geoffrey

#### Viola

Kelly, John Sullivan Mary

#### Violoncello

\*Verney, Helen

#### Double Bass

Cooper, Philip Terence

### Section VII—STRINGS (*Teaching*)

#### Violin

Cartledge, Georgina  
 Davison, Caroline

#### Viola

Knox, Garth Alexander

#### Violoncello

Venn, Margot Elizabeth

### Section IX—WIND (*Performing*)

#### Flute

Dyer, Howard Stephen

#### Clarinet

\*Nurney, Tessa Frances

#### Bassoon

\*Durnford, Simon Russell

#### Trombone

\*Addison, Susan Jean

\*Burtenshaw, Robert Charles

Gladman, David John

Gordon, David John

Scragg, David Arthur

### Section X—WIND (*Teaching*)

#### Horn

Lewis, Graham Keith

Orr-Hughes, Alison

### Section XI—SINGING (*Performing*)

Gyton, Paul Laurence

Otter, Jane

Sheehan, Alma

### Section XII—SINGING (*Teaching*)

Chilton, Heather Mary

### Section XX—LUTE (*Performing*)

Beier, Paul



# ROYAL COLLEGE OF MUSIC UNION

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Mrs. CLARE TURQUET  
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Mr. ALAN MARCHANT

*(The order is length of service)*

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Contributions of news items are welcomed from RCM Union members; also articles of suitable interest, photographs, or poems.

The Loan Fund is available for the benefit of Union Members.

The Union Office (Room 45) is open on Tuesday and Friday afternoons from 2 p.m. to 5 p.m.

## The Students' Association

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| <b>Social Secretary</b>          | PATRICIA SANDERS |
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| <b>Keyboard Representative</b>   | FIONA LOVE       |
| <b>Woodwind Representative</b>   | MARK FITZ-GERALD |
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| <b>Singers' Representative</b>   | PAUL WILSON      |
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